

# *Samples of Japanese beauty*

Three centuries of Japanese design





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*By appointment and every Saturday*  
11.00-17.00 hours

*With thanks to*

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*Photography* Carol Winkel  
*And the Hotei staff*  
Philo Ouweleen, Maureen de Vries  
and Leon Oninckx

Leiden, fall 2017



1. Katsukawa Shunsho (1726-1792)







2. Isoda Koryūsai (1735-1790)



3. Torii Kiyonaga (1752–1815)





4. Kitao Masanobu (1761-1816)





5. Hosoda Eishi (1756-1829)







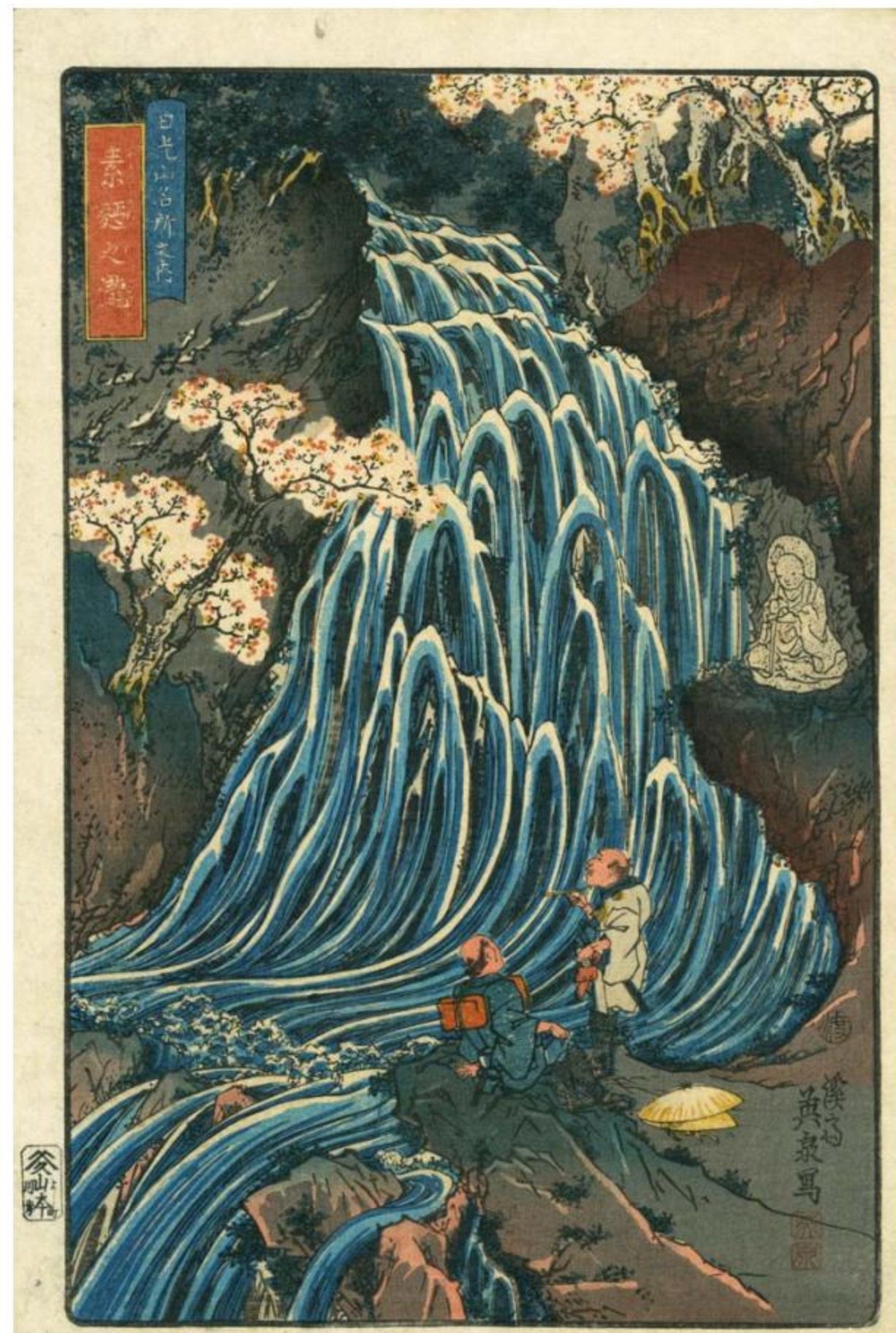
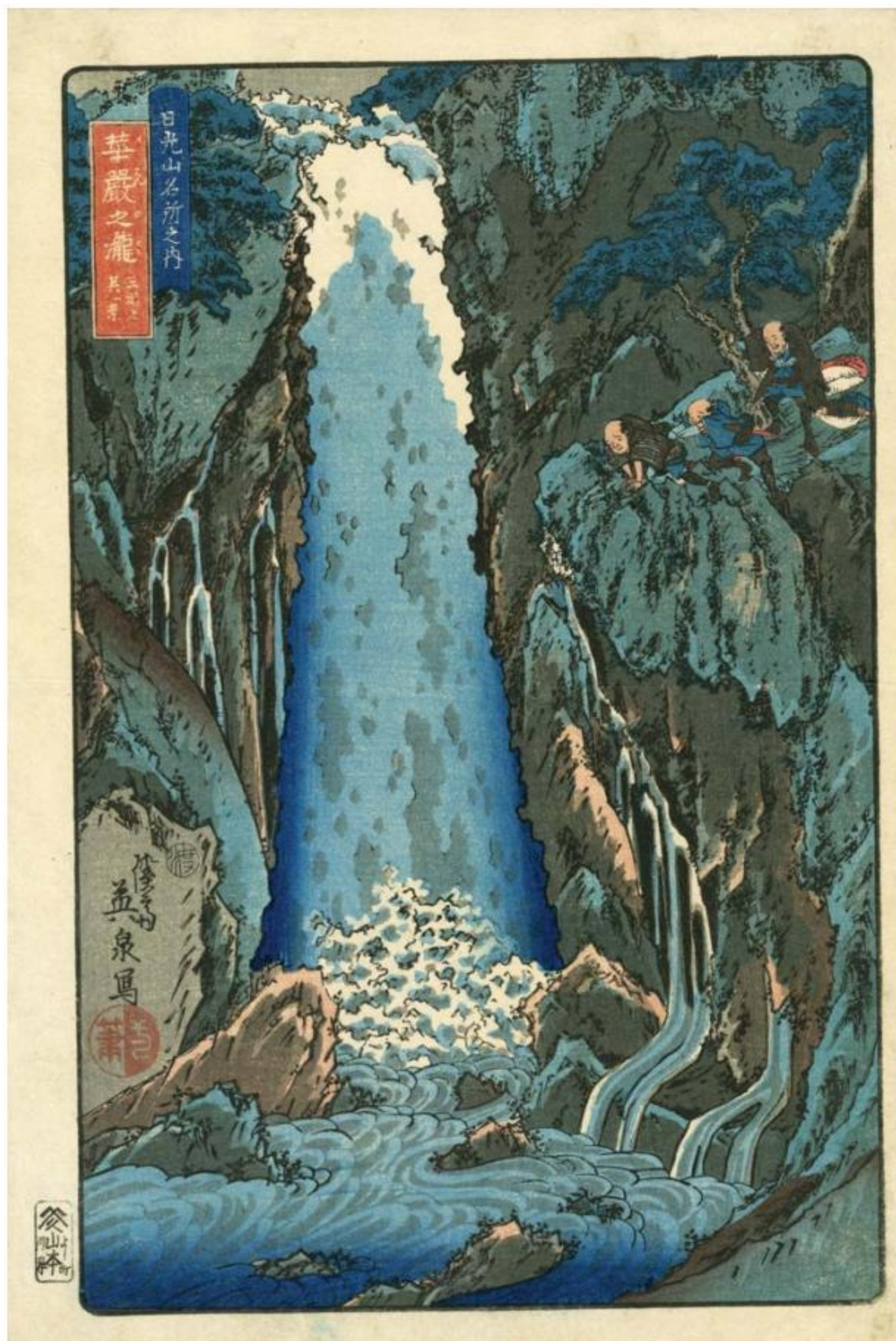
6. Utagawa Toyokuni (1769-1825)





7. Keisai Eisen (1790-1848)







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10. Utagawa Kunisada (1786-1865)







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16. Utagawa Yoshitora (act. 1850-1870)



17. Utagawa Yoshiiku (1833-1904)





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18. Utagawa Hiroshige II (1826 - 1869)

19. Kobayashi Kiyochika (1847-1915)





小林清就画

米沢一町番地小竹林観画

安部河の富士

明治三十五年五月五日

吉川二町番地松木平吉





20. Kobayashi Kiyochika (1847-1915)





21. Kobayashi Kiyochika (1847-1915)





22-23.  
Tsukioka Yoshitoshi  
(1839-1892)

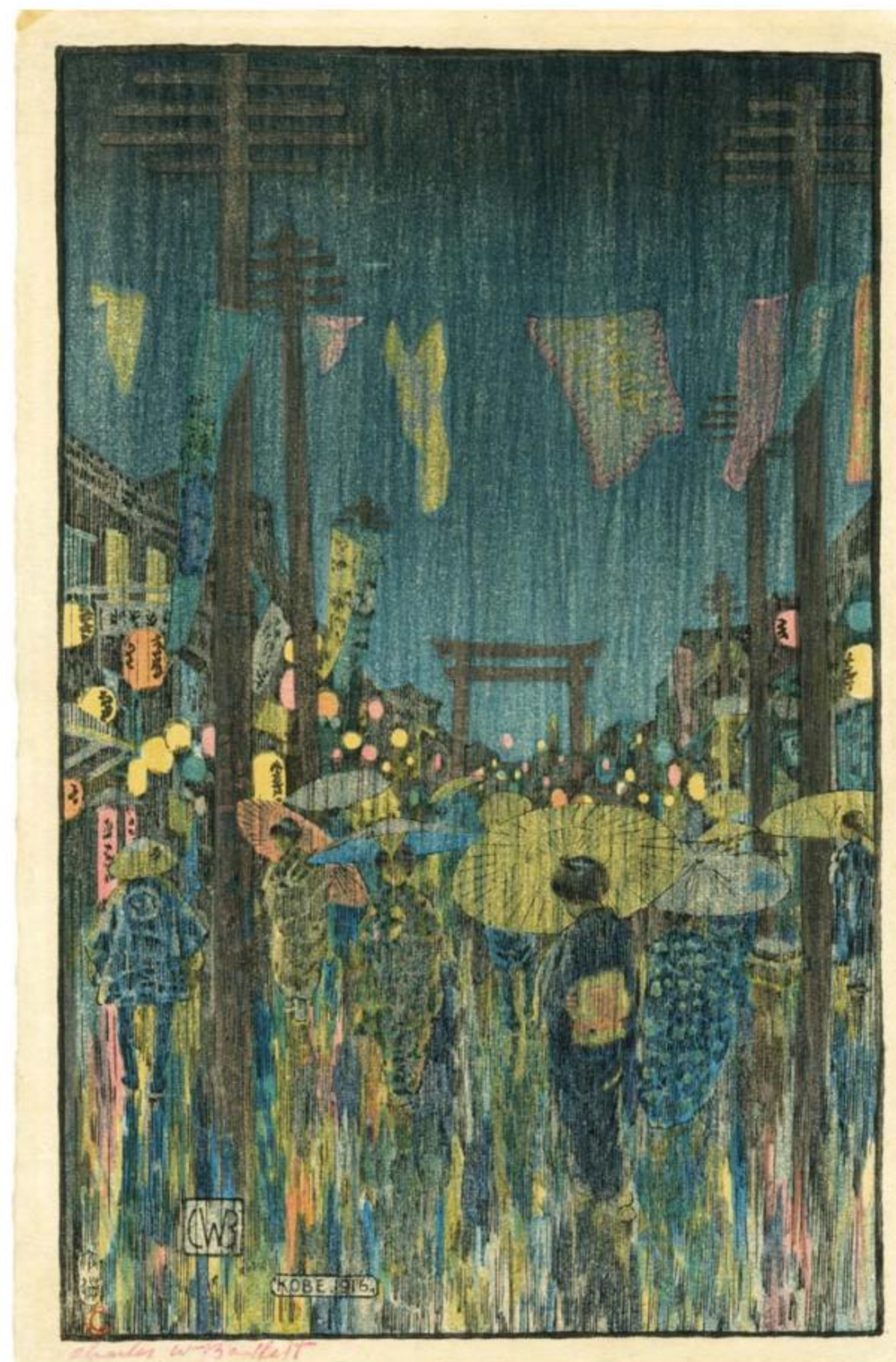






24-25. Tsukioka Yoshitoshi (1839-1892)







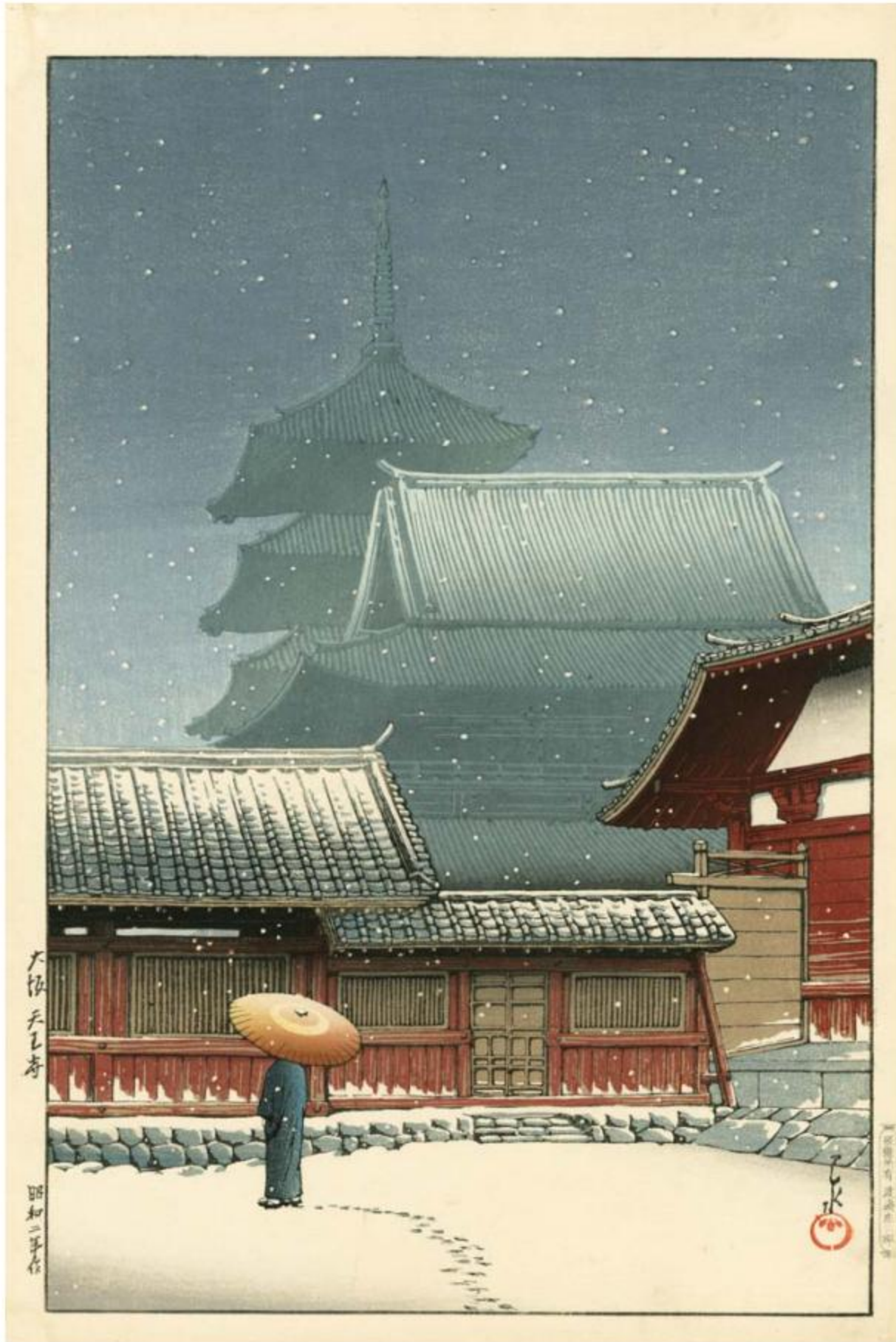
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26-27. Charles W. Bartlett (1860-1940)



28. Kawase Hasui (1883-1957)





29. Kawase Hasui  
(1883-1957)

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30. Kawase Hasui (1883-1957)



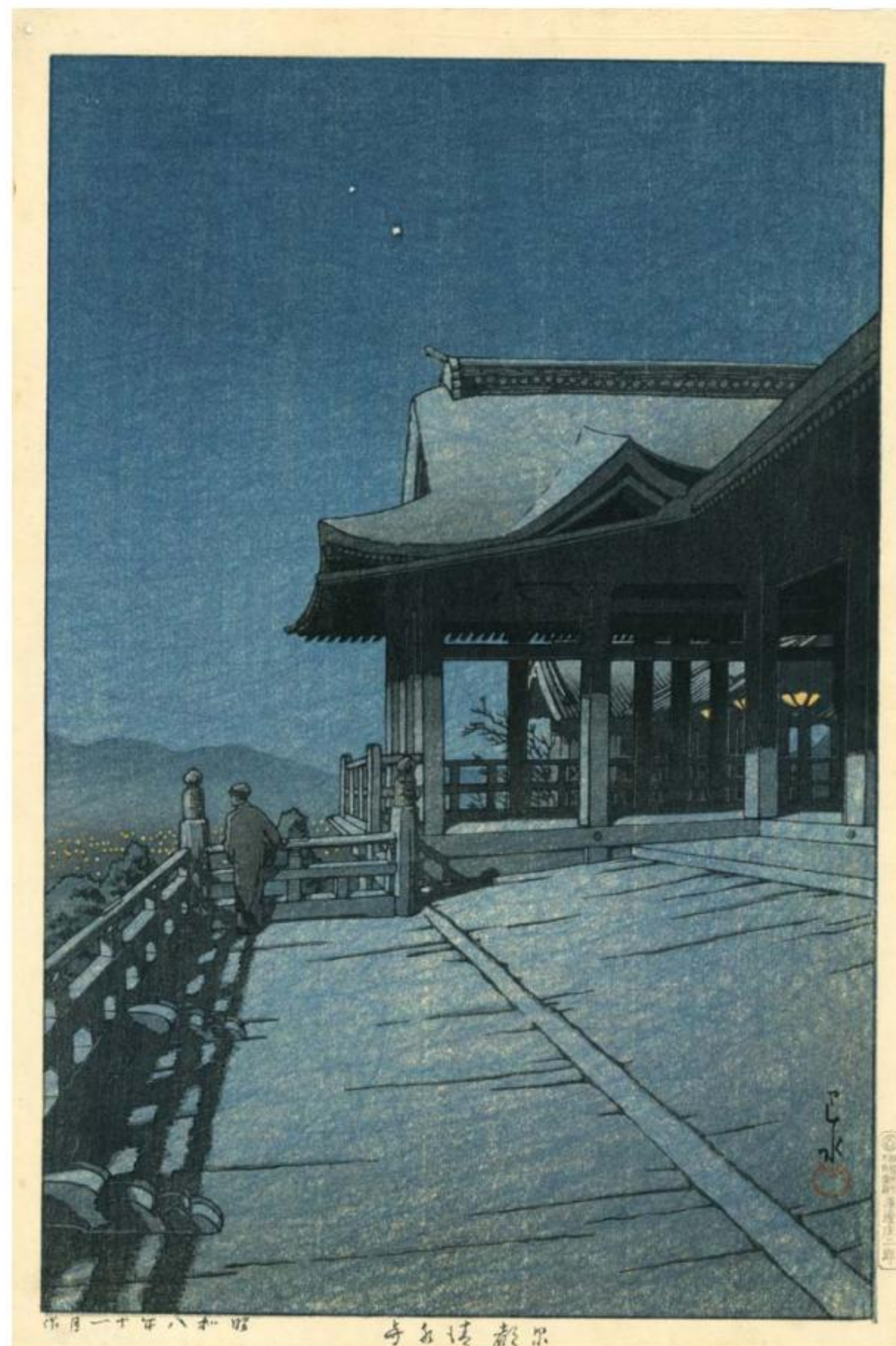
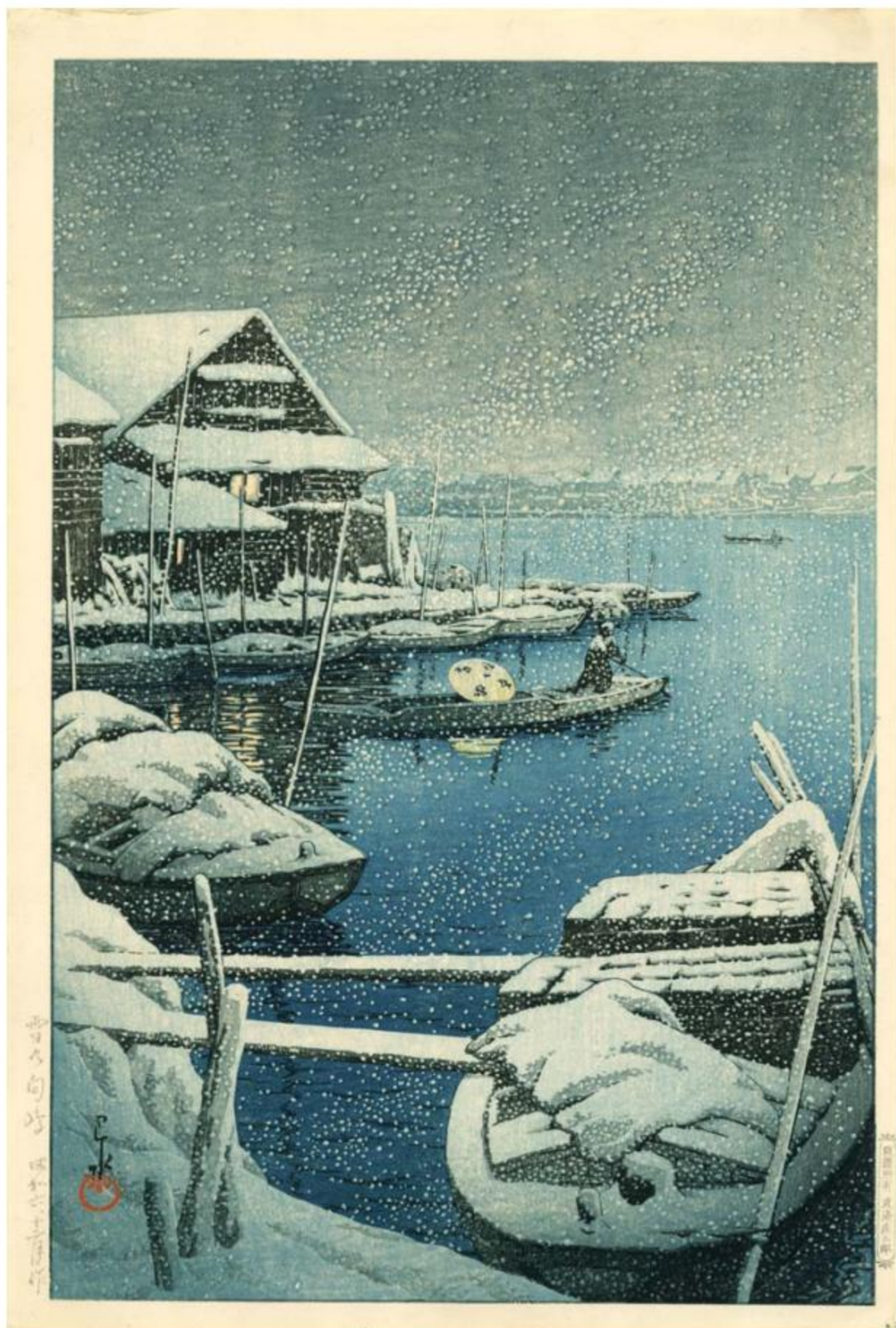
日本風景図巻

木曾の夜雨

大正十四年作









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31-32. Kawase Hasui (1883-1957)



33. Oda Kazuma (1881-1956)





34. Kobayakawa Kiyoshi (1889-1948)



35. Kitano Tsunetomi (1880-1947)



北野 経子

明治三十二年  
三月

第 一 号





36. Ito Shinsui (1898-1972)



37. Torii Kotondo (1900-1976)







38. Hirano Hakuho (1879-1957)





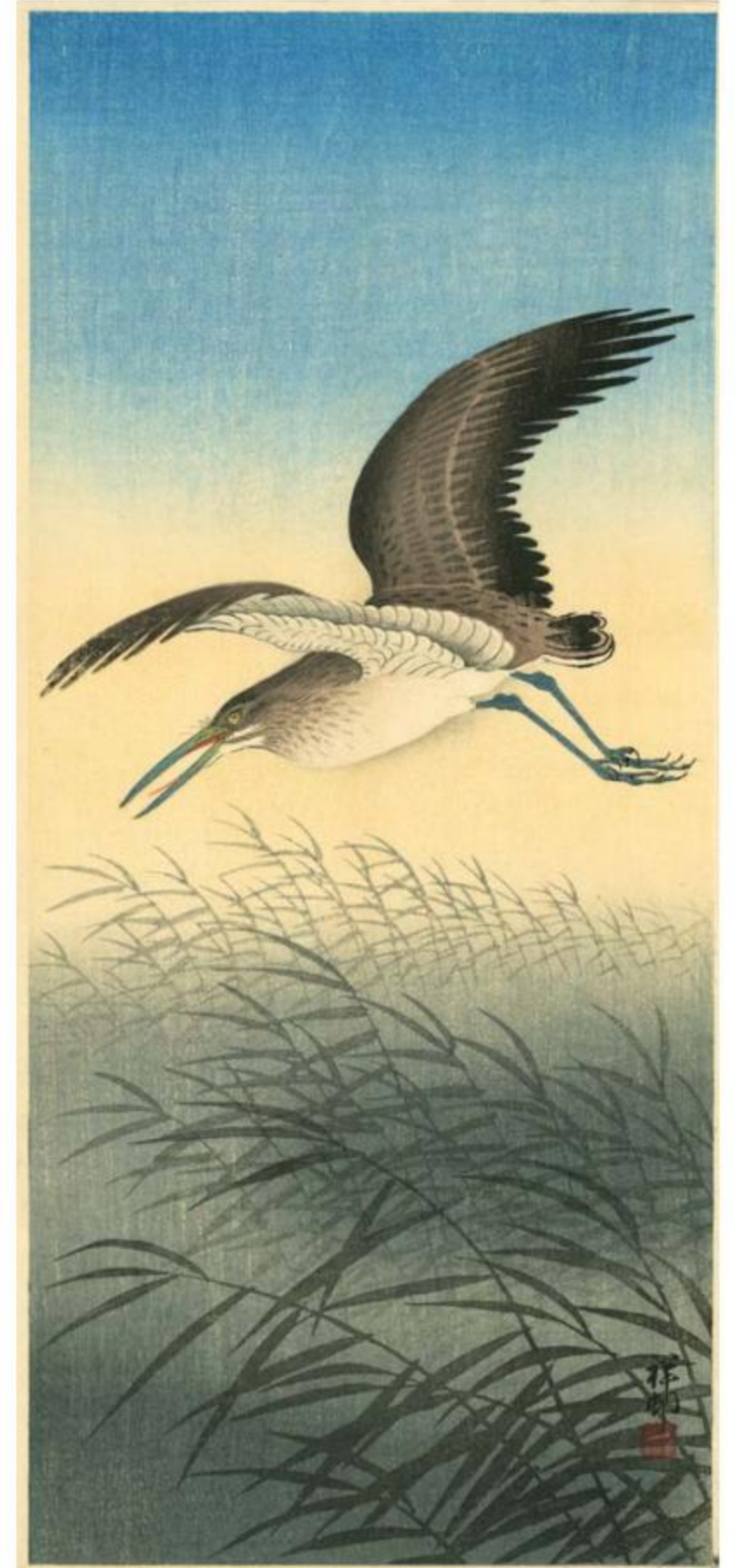
39-40. Ohara Koson  
(1877-1945)







41-42. Ohara Koson (1877-1945)





43.  
Shimizu Masahiro  
(1914-?)







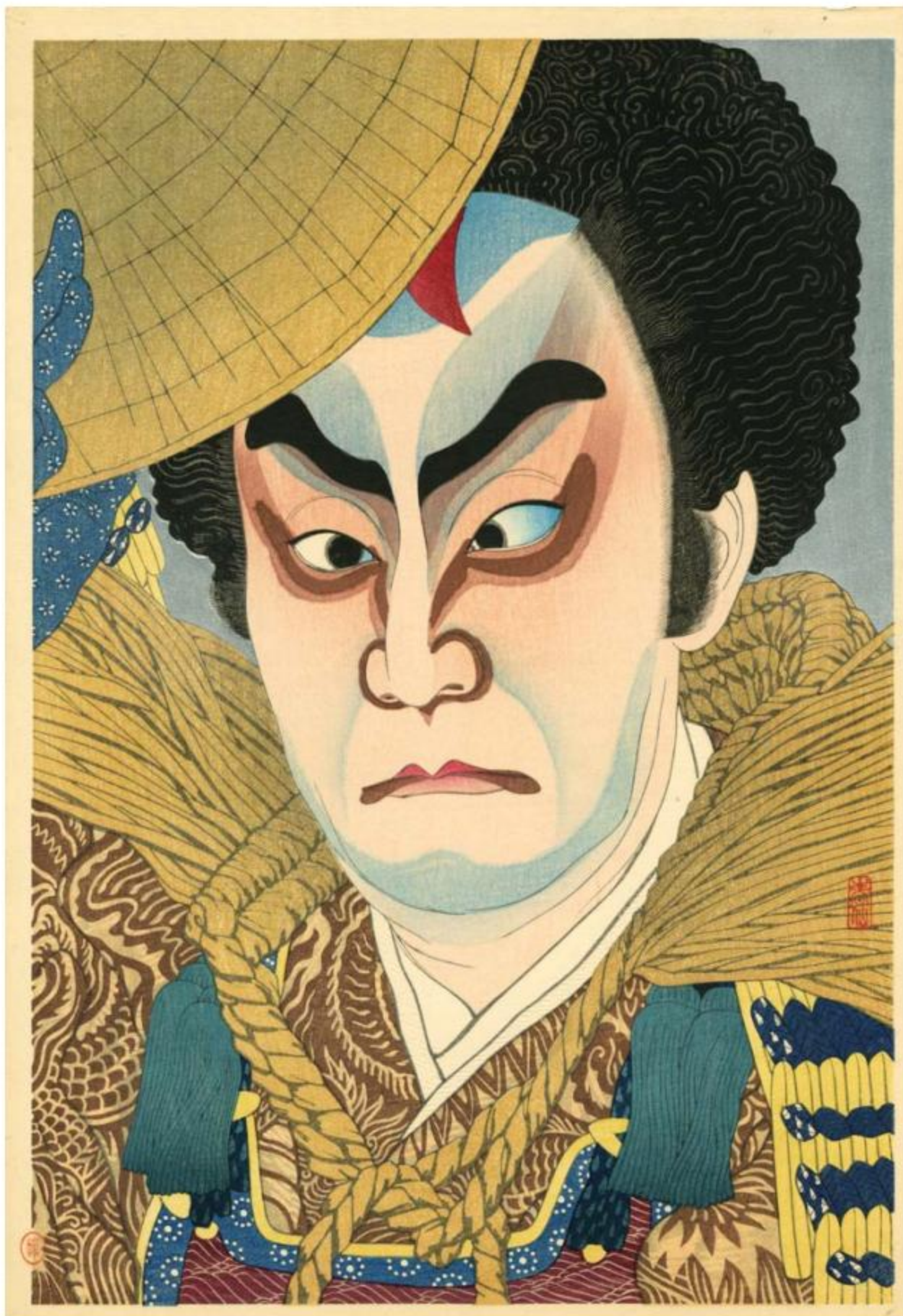
44. Shimizu Masahiro (1914-?)



45. Kawanishi Hide (1894-1965)







46. Natori Shunsen (1886-1960)

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47. Natori Shunsen (1886-1960)





照りあふ

雲のよれ

舞の袖

松



山







48. Furuyama Moroshige  
(active 1684–1704)





49. Anonymous  
(early 18th century)











51. Kamisaka Yukichi (1886-1938)

52. Takamitsu (n.d.)





53. Anonymous



54. Zōhiko





55. Murata Sōkaku (b. 1953)



56. Anonymous





57. Tsuruta Shinsai (1866-1942)



58. Artist unidentified (c. 1935)









60. Ippyōsai Ryō (b. 1971)



61. Anonymous





62. Nakajima Yasumi II (1905 - 1986)



63. Hannya Kankei (b. 1933)





64. Asahi Seisei (n.d.)



65. Ikeno Shunpō (n.d.)





66. Nakajima Yasumi I (1877-1952)



67. Numata Ichiga (1873 – 1954)





68. Miura Chikusen I (1854-1915) and Imao Keinen (1845-1924)



69. Kayoko Hoshino (b. 1946)





70. Kayoko Hoshino (b. 1946)



71. Chikuedō Tsuibu (b. 1956)





72. Murata Takuya (b. 1982)



73. Murata Takuya (b. 1982)





74. Inaba Chikako (b. 1974)



75. Inaba Chikako (b. 1974)





76. Takahashi Yūma (b. 1988) and Matsunaga Keita (b. 1986)



77. Keita Matsunaga (b. 1986)





## Prints

### 1. Katsukawa Shunsho 勝川春章 (1726-1792)

Shizuka Gozen and Minamoto Yoshitune with his retainer Satō Tadanobu dancing, in an act from *Yoshitsune Senbon Zakura*.

Signed *Shunsho ga. Chūban*.

Published c. 1779.

Very good impression, colour and condition.

### 2. Isoda Koryūsai 磯田 湖龍齋 (1735–1790)

A woman holding a cat.

Signed *Koryū ga. Chūban*.

Published c. 1770.

Very good impression, colour and condition.

### 3. Torii Kiyonaga 鳥居清長 (1752–1815)

Woman gossiping near a praying monk, from the series *Ten poems of moral precepts*.

Signed *Kiyonaga ga. Chūban*.

Published c. 1785.

Very good impression, colour and condition.

### 4. Kitao Masanobu 北尾政演 (1761-1816)

The *kyōka* poet Shikatsube no Magao in a bushclover garden, with a poem by Hanamichi no Tsurane (penname of kabuki actor Ichikawa Danjūrō V).

Signed *Masanobu ga. Hosoban*.

Published by Koshodo c. 1786-87.

Very good impression, colour and condition. Slightly soiled in left top corner

.

### 5. Hosoda Eishi 細田栄之 (1756-1829)

Two courtesans and a young apprentice, no. 4 from an untitled series, with poem above.

Signed *Eishi ga. Aiban*.

Published by Nishimuraya Yohachi, c. 1792.

Very good impression, good colour and condition.

A lovely delicate early print of beauties. Nishimuraya published several series in the *aiban* format around this time.

### 6. Utagawa Toyokuni I 歌川豊国 (1769-1825)

A double portrait showing the actors Ichikawa Omezō I as Asahina and Matsumoto Yonesaburo I as the courtesan Shosho. From the play *Kiite hajime kosode Soga*, performed at the New Year of 1798 in the Kiri theatre in Edo.

Signed *Toyokuni ga*.

Published by Nishimuraya Yohachi in 1798.

Fine impression, colour and condition. Full size in exceptional condition.

Other impressions: Coll. Pulverer, Honolulu Art Museum

### 7. Keisai Eisen 溪斎英泉 (1790-1848)

Triptych of three courtesans on parade, showing Hanamado of the Ōgi house on the right, in the middle Tokiwazu of the Ebi house and Matsumura from the Matsuba house on the left.

Signed *Keisai Eisen ga* on all three sheets.

Published by Ezakiya Kichibei, c. 1828

Very good impression, colour and condition.

### 8. Keisai Eisen 溪斎英泉 (1790-1848)

Kegon waterfall, view of one of the three falls, from the series *Famous views of the Nikko mountains*.

Signed *Keisai Eisen utsusu*, with seal reading *Ippitsu*.

Published by Yamamotoya Heikichi c. 1844.

Very good impression, colour and condition.

### 9. Keisai Eisen 溪斎英泉 (1790-1848)

Sōmen waterfall-from the series *Famous views of the Nikko mountains*.

Signed *Keisai Eisen utsusu*, with seals reading *Ei* and *sen*.

Published by Yamamotoya Heikichi c. 1844.

Very good impression, colour and condition. Faint horizontal centerfold.

### 10. Utagawa Kunisada (Toyokuni III)

歌川国貞 (三代目歌川豊国) (1786-1865)

View of a sudden rainstorm.

Signed *Gototei Kunisada ga* on all three sheets.

Published by Yamamotoya Heikichi ion c. 1825.

Very good impression, colour and condition. The poem on the fan on the floor is written by the actor Ichikawa Danjuro VII.

Illustrated *The Baur Collection*, pl. G262.

### 11. Utagawa Kunisada (Toyokuni III)

歌川国貞 (三代目歌川豊国) (1786-1865)

Seki Sanjūrō II as Dairyō Hisayoshi, from an untitled series of actors with their poems.

Signed *Gototei Kunisada ga; Shūyatei Kinshō*.

Published by Ōmiya Heihachi in 1826.

Very good impression, colour and condition.

This portrait and the next one are connected to the play *Sanmon gosan no kiri* (*The golden gate and the paulownia crest*), which was performed at the Nakamura Theatre in the third month of 1826.

The poem written by Seki Sanjūrō II is signed by his poet name Kazan. Twelve designs are currently known from this series.

### 12. Utagawa Kunisada (Toyokuni III)

歌川国貞 (三代目歌川豊国) (1786-1865)

Matsumoto Kōshirō V as Ishikawa Goemon, from an untitled series of actors with their poems.

Signed *Gototei Kunisada ga*.

Published by Ōmiya Heihachi in 1826.



Very good impression, colour and condition.

The poem is by Matsumoto Kōshirō V himself signed Shūyatei Kinshō. This particular design is known in two editions with either brown or green borders at the end of his kimono sleeves. See *Kunisada* (2016), p. 88, pl. 68.

### 13. Utagawa Kunisada (Toyokuni III)

歌川国貞 (三代目歌川豊国) (1786-1865)

The actor Bando Yasosuke I as Hige no Ikyu, from the deluxe series of (large head portraits) produced during the final years of his life.

Signed *Toyokuni ga*.

Published by Ebisuya Shoshichi (Kinshodo) in 7/1863.

Fine impression, colour and condition, with incredible printing of his grey hairs. Laid down.

### 14. Utagawa Hiroshige 歌川広重 (1797-1858)

Koganei in Musashi Province, from the series *Thirty-six views of mount Fuji*.

Signed *Hiroshige ga*.

Published by Tsutaya Kichizō in 1858.

Very good impression, very good colour and condition.

### 15. Utagawa Hiroshige 歌川広重 (1797-1858)

*Mokubo temple and vegetable fields by the Uchi river*, from the series *One hundred famous views of Edo*.

Signed *Hiroshige ga*.

Published by Uoya Heikichi in 12/1857.

Very good impression, colour and condition. Early printing of a second state, full size including date and publisher's seals in top and left margin.

### 16. Utagawa Yoshitora 歌川芳虎 (act. 1850-1870)

Dutch ship.

Published by Shimaya (in Yokohama), 1859.

Very good impression, colour and condition.

Text (right to left):

A long time ago the Dutch already were very skilled in navigation, and Dutch ships sailed around the world. The Dutch are very well versed in shipbuilding and of how to use ships profitably for foreign markets. They chose good materials and worked like when building up stone walls; they used iron nails and filled up cracks with tar and hemp.

In the fourth month they sailed from their country (from Indonesia, the journey from Indonesia lasted much longer) and in the sixth month they arrived here. When (the ship arrives) in Nagasaki and the cannons, which are placed side by side, are fired, clouds appear and make the ship invisible. When the smoke has risen, the sails that had been visible in large numbers suddenly appear to have been rolled up. Upon departure they also fire cannons, and before the smoke has disappeared they have already hoisted the sails, astonishing the spectators.

Their maneuvering is truly miraculously fast and mysterious.

(Source: International Institute of Social History)

### 17. Utagawa Yoshiiku 歌川芳幾 (1833-1904)

Dutch Couple.

Signed *Ikkeisai Yoshiiku ga*.

Published by Fujiokaya Keijirō in the first month of 1861.

Very good impression colour and condition. Full size unbacked, a few tiny wormholes.

### 18. Utagawa Hiroshige II 二代目歌川広重 (1826 - 1869)

A triptych titled *A picture of prosperity: America*.

Signed *Hiroshige ga* on all three sheets.

Published by Yamashiroya Jinbei in 1861.

Very good impression colour and condition.

A view of an imaginary square in America. Hiroshige II based his design on an illustration he found in the March 7 1860 issue of the *Illustrated London News* of the Fredericksburg castle near Copenhagen.

### 19. Kobayashi Kiyochika 小林清親 (1847-1915)

*Mount Fuji from Abe river*.

Signed *Kobayashi Kiyochika sha*.

Published by Matsuki Heikichi in March of 1881.

Very good impression, colour and condition.

The text in lower left reads: 'Six p.m. in mid-January'.

An extremely rare design. Sketches made along the Tōkaidō by Kiyochika have been preserved. The location, near Shizuoka is known for its Abekawa-mochi, a dumpling made of sweet rice.

### 20. Kobayashi Kiyochika 小林清親 (1847-1915)

*The masts at Mihonoura*.

Signed *Kobayashi Kiyochika ga*.

Published by Matsuki Heikichi on January 20, 1881.

Very good impression, colour and condition.

### 21. Kobayashi Kiyochika 小林清親 (1847-1915)

*Mount Fuji at sunset on the lake in Suruga province*.

Signed *Kobayashi Kiyochika*

Published by Matsuki Heikichi in 1878

Very good impression colour and condition.

### 22. Tsukioka Yoshitoshi 月岡芳年 (1839-1892)

*Looking suitable: the appearance of a brothel geisha of the Koka era*, from the series *Thirty-two aspects of customs and manners*.

Signed *Yoshitoshi ga*.

Published by Tsunashima Kamekichi in 1888.

Very good impression, colour and condition. First state.

### 23. Tsukioka Yoshitoshi 月岡芳年 (1839-1892)

*Looking frozen: the appearance of a Fukugawa Nakamachi geisha in the Tempo era*, from the series *Thirty-two aspects of customs and manners*.

Signed *Yoshitoshi ga*.

Published by Tsunashima Kamekichi in 1888.

Very good impression, colour and condition. First state.



**24. Tsukioka Yoshitoshi** 月岡芳年 (1839-1892)

*Fukami Jikyu*, from the series *One hundred aspects of the moon*.

Signed *Yoshitoshi*, with *Taiso* seal.

Published in 1887 by Akiyama Buemon.

Very good impression, colour and condition.

Fukami Jikyu was a flamboyant *otokodate*, a kind of cross between Robin Hood and 'the ombudsman'.

**25. Tsukioka Yoshitoshi** 月岡芳年 (1839-1892)

*Songoku, Jade rabbit*, from the series *One hundred aspects of the moon*.

Signed *Yoshitoshi*, with *Taiso* seal.

Published in 1889 by Akiyama Buemon.

Good impression, colour and condition. Backed.

**26. Charles W. Bartlett** (1860-1940)

*Negishi*.

With CWB seal.

Published by Watanabe Shōzaburō in 1916.

Very good impression colour and condition.

**27. Charles W. Bartlett** (1860-1940)

*Kobe*.

Signed *Charles W Bartlett* in red pencil, with CWB seal.

Published by Watanabe Shōzaburō in 1916.

Very good impression colour and condition.

**28. Kawase Hasui** 川瀬巴水 (1883-1957)

*Lingering snow at Inokashira*, from the series *Twelve scenes of Tokyo*.

Signed *Hasui*, with *Hasui* seal.

Published by Watanabe Shōzaburō in spring of 1920.

Very good impression, colour and condition. Very slight toning.

See *Kawase Hasui, The complete woodblock prints*, pl. 29.

**29. Kawase Hasui** 川瀬巴水 (1883-1957)

*Tennō temple in Osaka*, from the series *Souvenirs of travel, third series*.

Signed *Hasui*, with *Kawase* seal.

Published by Watanabe Shōzaburō in 1927.

Very good impression colour and condition.

See *Kawase Hasui, The complete woodblock prints*, pl. 135.

**30. Kawase Hasui** 川瀬巴水 (1883-1957)

*Suhara in Kiso*, from the series *Selection of scenes of Japan*.

Signed *Hasui*, with *Kawase* seal.

Published by Watanabe Shōzaburō in 1925.

Fine impression colour and condition.

See *Kawase Hasui, The complete woodblock prints*, pl. 115.

**31. Kawase Hasui** 川瀬巴水 (1883-1957)

*Snow at Mukōjima*.

Signed *Hasui*, with *Kawase* seal.

Published by Watanabe Shōzaburō in December 1931.

Fine impression, colour and condition.

See *Kawase Hasui, The complete woodblock prints*, pl. 261.

**32. Kawase Hasui** 川瀬巴水 (1883-1957)

*Kiyomizu temple in Kyoto at night*.

Signed *Hasui*, with *Kawase* seal.

Published by Watanabe Shōzaburō in November 1933.

Fine impression, colour and condition.

See *Kawase Hasui, The complete woodblock prints*, pl. 324.

**33. Oda Kazuma** 織田一磨 (1881-1956)

*Tsukiji*, from the series *New views of Tokyo*.

Signed *Kazuma Oda* in pencil.

Self-published in 1925.

Very good impression colour and condition.

**34. Kobayakawa Kiyoshi** 小早川清 (1889-1948)

*Western-style dancing*.

Signed *Kiyoshi*, with seal reading *Kobayakawa*.

Published by Watanabe Shōzaburō in 1934.

Fine impression, colour and condition.

**35. Kitano Tsunetomi** 北野恒富 (1880-1947)

*The Heron maiden*.

Signed *Tsunetomi hitsu*.

Published by Nezu Seitarō, c. 1925.

Fine impression, colour and condition.

Tsunetomi's most important print, and one of the icons of 20th century Japanese printmaking.

**36. Ito Shinsui** 伊東深水 (1898-1972)

*Nails*, from the series *Second series of modern beauties*.

Signed *Shinsui ga* with *Shinsui* seal.

Published by Watanabe Shōzaburō in 1936.

Fine impression, colour and condition.

**37. Torii Kotondo** 鳥居言人 (1900-1976)

*Coming out of the bathhouse*.

Signed: *Kotondo ga*. On reverse the limitation seal.

Published by Ikeda in 1933.

Fine impression, colour and condition.

**38. Hirano Hakuhō** 平野白峰 (1879-1957)

*Woman in summer kimono in Beppu*.

Signed: *Hakuho* plus seal.

Published by Watanabe Shōzaburō in 1936.

Fine impression, colour and condition.

**39. Ohara Koson** 小原古邨 (1877-1945)

*Crow on snowy bough*.

Signed *Koson*, with seal.

Published by Daikokuya, c. 1910.



Fine impression, colour and condition.

**40. Ohara Koson** 小原古邨 (1877-1945)

Egret standing in rain.

Signed *Shōson*, with seal.

Published by Watanabe Shōzaburō in 1928.

Fine impression, colour and condition.

**41. Ohara Koson** 小原古邨 (1877-1945)

White egret on a snow-covered willow tree.

Signed *Shōson* with seal.

Published by Watanabe Shōzaburō after 1926.

Fine impression, colour and condition.

**42. Ohara Koson** 小原古邨 (1877-1945)

Great egret in flight, reeds below.

Signed *Shōson*, plus seal.

Published by Watanabe Shōzaburō in c. 1930.

Fine impression, colour and condition.

**43. Shimizu Masahiro** 清水正博 (1914-?)

Women shell divers in Ise.

Signed on reverse on a label attached to the back.

Self-published c. 1935.

In excellent condition, with hand written separate label with signature in *romaji*.

**44. Shimizu Masahiro** 清水正博 (1914-?)

Two circus girls.

Signed *M. Shimizu* in pencil.

Self-published in 1934.

Laid down on cardboard with written title, pencil signed in the right bottom corner. In excellent condition, with additional label with his signature.

**45. Kawanishi Hide** 川西英 (1894-1965)

Acrobatics.

Self-published in 1930.

Signed top right corner: *Kawanishi Hide*, with seal *Hide*.

Very good impression, colour and condition.

See: *Waves of renewal*, p. 242, pl. 193.

**46. Natori Shunsen** 名取春仙 (1886-1960)

Ichikawa Chūsha as Takeuchi Mitsuhide, from the series *A collection of Shunsen's creative print likeness portraits*.

Signed *Shunsen*, plus seal.

Published by Shunsen Hanga Kankōkai/Watanabe Shōzaburō in 1926.

Fine impression, colour and condition. With original folder.

**47. Natori Shunsen** 名取春仙 (1886-1960)

The actor Matsumoto Kōshirō VII as Musashibō Benkei in the play *The subscription list*. This unique diptych was commissioned by Kōshirō himself.

On the right a poem by the actor reading:

*Seeing clearly, Spring mist, The dance of the sleeves.*

Signed *Kinshō* (Matsumoto Kōshirō VII) (lower right)/*Shunsen* (upper left), with Shunsen seal and seal reading *Nanadaime Matsumoto Kōshirō*.

Very good impression, colour and condition, slight toning.

With original folder (damaged).

**48. Furuyama Moroshige** 古山師重 (active 1684–1704)

*A shunga makimono* depicting ten scenes of sexual encounters.

Signed at the end *Yamato-e Hishikawa Moroshige zu* with seals

With lacquer box. 31,5 x 450 cm.

In good general condition. Some occasional vertical creasing.

**49. Anonymous**

An early 18th century *shunga makimono* depicting twelve scenes of amorous play and an introductory landscape scene.

Unsigned, 29,5 x 840 cm

Excellent condition, with ample use of luxury pigments.

**Objects**

**50. Miura Meihō** 三浦明峰 (1900-1975)

Three panel lacquer screen depicting boats on a beach.

Mixed technique of gold and silver lacquer, and mother-of-pearl inlay. With seal reading Meihō in the right bottom corner. 135 cm (w) x 113 cm (h).

Good general condition. Small area of colour loss in beach and mother-of-pearl inlay.

**51. Kamisaka Yukichi** 神坂祐吉 (1886-1938)

Black lacquer *suzuribako*. Decorated on the left side by a golden band with stylized scrolling waves motive, next to it a stylized band of flowers. Inside decoration of stylized bamboo stalks with silver and golden leaves, and leaves with inlaid mother-of-pearl.

25.5 cm (w) x 19.5 cm (d) x 7.5 cm (h).

With original box, signed inside 'Made by Kyoto lacquerer Yukichi' (*Heian maki-e-shi Yukichi saku*). On top of lid (from right to left): *Kōetsu mizu maki-e suzuribako*. (Kōetsu style, water *maki-e suzuribako*).

Kamisaka Yukichi is a lacquer artist, the younger brother of the famous painter Kamisaka Sekka. Yukichi was a pupil of Tomita Kichi. Both Yukichi and his brother Sekka have been heavily inspired by the Rimpa style. Some of its characteristics are abundant usage of gold and silver, flowing lines and the delicate, abstracted portrayal of the natural world.

Kōetsu is an early Edo period lacquerware style, named after the famous artist Hon'ami Kōetsu (1558-1637).



**52. Takamitsu 隆光** (n.d.)

Small lacquer *suzuribako*, with white lacquer background from titanium, ca 1935-1936. Decorated with red rhododendron, with black and golden leaves. Black lacquer interior, decorated with sprinkled golden *nashiji*. Inner lid is signed by artist 隆光 (presumably Takamitsu). 13,5 cm (w) x 12 cm (d) x 3,5 cm (h).

With original box, on the lid is written *shakunage* (rhododendron). Inside of lid is signed by the artist, with seal.

**53. Anonymous**

Rectangular shaped brown *kōgō* (incense container) decorated with stylized willow tree in gold and gold-sprinkled *nashiji*. 7,5 cm (w) x 6 cm (b) x 2 cm (h).  
With original box with paper label on the side reading *yanagi* (willow) *maki-e*, *suzuenishi* (rim of tin) *lōgō*.

**54. Zōhiko 象彦**

Brown Zōhiko *suzuribako* from ca. 1930, decorated with autumn grasses. The interior is of black lacquer, decorated with gold autumn grass. The inkstone (*suzuri*) represents a full moon. This is the classic Edo Musashino theme. The lid is slightly warped. 27,5 cm (w) x 25 cm (d) x 4 cm (h).  
With original box. On the lid it is written *aki no hana, maki-e zono suzuribako*, meaning this *maki-e suzuribako* is decorated with autumn grass. With Zōhiko seal, 'zō' depicted as an elephant. The Zōhiko company is specialized in high-quality lacquerware, with the origins of the shop going back as far as 1661. Zōhiko's lacquerware is characterized by its refined design, while also being of a robust nature. Flat surfaces, sharp corners and a delicate finish are the visual characteristics of Zōhiko's lacquerware.

**55. Murata Sōkaku 村田宗覚** (b. 1953)

Silver *natsume* decorated with a flying crane in gold on top

of the lid and stylized waves in gold on the side. 7 cm (h).  
With original box. On the box is written from right to left: *nami tsuru* (wave, crane) *maki-e, natsugi* (connected); this refers to the pattern of the *natsume* connecting from the body of the *natsume* onto the lid. Signed by the artist, Murata Sōkaku, with artist seal.

Murata Sōkaku was born in 1953 in Ishikawa prefecture, Yamanaka.

Real name: Yoshinobu. After high school was taught the art of lacquerware by his father. Started working independently in 1980.

**56. Anonymous**

Silver lacquer *natsume*, decorated with willow tree in gold. Black interior. 7 cm (h).  
With original box.

**57. Tsuruta Shinsai 鶴田信斎** (1866-1942)

Moon-shaped *kōgō* (incense container), decorated with golden autumn grass (*musashino*) on the lid and sides, and silver dewdrops. Decorated with gold-sprinkled *nashiji* on the sides and interior of the *kōgō*. 9 cm (w) x 6,5 cm (d) x 3 cm (h).

With original box, reading *tsuki katachi kōgō* (moon shaped incense container). Signed with seal by the artist in the bottom left corner *Tsuruta*, preceded by written seal *kao*, and *Tsuru saku* (made by Tsuru).

Tsuruta Shinsai (also known as Wasaburō II) was born in Kanazawa and is a graduate from the private Musashino Art University in Kodaira, western Tokyo.

**58. Artist unidentified** (c. 1935)

Black *natsume* decorated with willow tree with inlaid *raden* (mother-of-pearl). Inside rim decorated with stylized cherry blossom petals. Interior of sprinkled gold *maki-e*. 7 cm (h).  
With original wooden box, signed by artist.

**59. Zōhiko 象彦**

*Suzuribako* (writing box) decorated with maple leaves in *maki-e* (gold or silver sprinkled powder) and decorated waves in Rimpa style, around 1920. 21 cm (w) x 18 cm (d) x 3 cm (h).  
Original box signed with Japanese seal Zōhiko.

**60. Ippyōsai Ryō 一瓢齋良** (b. 1971)

Black *natsume* (lacquer tea caddy) with willow tree and cherry blossom flower decoration in *maki-e*. Inside silver-sprinkled *nashiji* (gold or silver sprinkled powder). Inside of the lid has been signed with a monogram by the artist. 9 cm (h).  
Original box, signed on the bottom with 'maki-e artist Ippyōsai' and the Ippyōsai family crest. Inside lid of the wooden box reads 'willow *sakura natsume*'.

Since the early Edo period the Ippyōsai noble family has produced high quality Kyoto tea ceremony lacquerware. For centuries and generations they produce high quality products that adhere to the strict traditional rules.

**61. Anonymous**

A beautiful wooden tea container made from hard tropical wood variety with an intricate wood grain pattern. With inner lid. 10 cm (w) x 12 cm (h).  
No box.

**62. Nakajima Yasumi II 二代中島保美** (1905-1986)

Red bronze vase with a single handle. Signed *Yasumi* on the bottom. 13,5 cm (w) x 22 cm (h).  
No box. Second generation bronze maker from Osaka.

**63. Hannya Kankei 般若勘溪** (b. 1933)

Large pumpkin-shaped bronze vase with studded ring. With seal reading *Kankei* on bottom. 29 cm (w) x 22,5 cm (h). No box.



**64. Asahi Seisei 朝日清々 (n.d.)**

Hare cast in silver with repoussé technique.

20 cm (w) x 14 cm (d) x 9 cm (h), c. 1930.

Original box with outer lid reading 'silver hare', inner lid signed *Takamura Seisei* with seal. Bottom of hare signed by the artist.

**65. Ikeno Shunpō 池野春芳 (n.d.)**

Wooden sculpture of a reclining hare on a pedestal.

29 cm (w) x 13 cm (h), c. 1925-35

With original box signed: 'made by Ikeno Shunpō'.

Inner lid reads 'wood carved hare ornament'.

**66. Nakajima Yasumi I 一代中島保美 (1877-1952)**

A stylized sculpture of a standing heron on a pedestal in black bronze. 39 cm (w) x 46 cm (h).

Few scratches on the pedestal.

**67. Numata Ichiga 沼田 一雅 (1873-1954)**

Ceramic model of a mandarin duck.

26 cm (w) x 17 cm (h). With original box.

Born in Fukui Prefecture, Numata Ichiga studied at the Tokyo School of Fine Art under Takeuchi Kyūichi. In 1903, at the age of 30, he was invited to enter the Sevres National (Porcelain) Factory in France. In 1905, he studied bronze sculpture under Rodin. He returned to Japan in 1906 and became an assistant professor at the Tokyo School of Fine Arts. In 1910, he was awarded a Fine Art Award from the French government. In 1921, he returned to the Sevres National (Porcelain) Factory and in 1927, he received another medal from the French government. In 1933, Ichiga retired from the Tokyo School of Fine Arts. In 1937, he lectured at the Kyoto Craft Art High School and worked part-time at the Porcelain Examination Center of the Department of Commerce and Industry. During this period he showed at the government-sponsored Teiten and Shin-Bunten exhibitions. After

the war, he returned to Tokyo to assume the position of president of the Ceramic Research Center, and exhibited at the government-sponsored Nitten. He received the Emperor's Award (Onshi-sho) at the 10th Japan Art Academy Exhibition on May 27th, 1954 and died early the next month, on June 4th at the age of 82.

**68. Miura Chikusen I 三浦竹泉 (1854-1915) and Imao Keinen 今尾景年 (1845-1924)**

Open ceramic bowl decorated with a landscape by Imao Keinen. 20,6 cm (w) x 10 cm (h).

With original box.

Miura Chikusen I was an established ceramist in Kyoto as a supplier of tea wares. He was specialized in *Kiyomizu-yaki* and *Kyo-yaki*, high quality porcelain used for the Japanese tea ceremonies. He studied under Takahashi Dōhachi III (1811-1879) as a young boy and at the age of 29 started his own kiln in the Gojōzaka pottery district. He was also an accomplished painter, poet and calligrapher who was active in literati circles. He often collaborated with friends such as Imao Keinen to produce pieces. The fifth generation still produces pottery in his kiln to this day. Imao Keinen was born in Kyoto. He studied painting under Umegawa Tōkyo (1828-1869) and calligraphy under Suzuki Hyakunen (1825-1891). In 1888 he was appointed professor at the Kyoto Prefectural School of Painting. He frequently showed his work at exhibitions and often won prizes in Japan and abroad. He was also an important figure in Kyoto art and literati circles. He was specialized in flowers, birds and landscapes.

**69. Kayoko Hoshino 星野佳世子 (b. 1946)**

Open stoneware bowl. 31,5 cm (w) x 9 cm (h), c. 2000.

Hoshino's work is present in several museums a.o. Museum Boymans van Beuningen, Rotterdam and the Chazen Museum, in Madison Wisconsin.

**70. Kayoko Hoshino 星野佳世子 (b. 1946)**

Stoneware bowl. 32 cm (w) x 12 cm (h), c. 2000.

A typical example of Hoshino's style from 10-15 years ago, without the use of any glaze. The bowl's shape suggests folded paper. With incised decorations, applied by straw.

**71. Chikuedō Tsuibu 竹影堂鋳舞 (b. 1956)**

Open silver, copper and bronze container.

19,5 cm (w) x 15,5 cm (h).

With original signed box.

Made with the *nerikomi hagiawase* hammer technique. With this technique multiple alloys are soldered, twisted, stretched and hammered. The process is repeated several times to create the base material. Alloys used are: bars of silver, brass, *kuromi-do* (an alloy of copper and 0.1%-1.0% metallic arsenic) and *shibu-ichi* (an alloy of silver and copper).

Chikuedō Tsuibu started working with metal after failing his university entrance examinations. His father is Chikuedō Eishin, an established metalsmith in Kyoto, and he encouraged him to study engraving of metal. His apprenticeship started in 1977 and in 1990 Tsuibu established his own studio where he also teaches his craft.

**72. Murata Takuya 村田匠也 (b. 1982)**

An elegant light porcelain bowl. 35 cm (w) x 22 cm (h).

With original signed box.

Takuya Murata born in 1982 in Kyoto, graduated from Kyoto Saga College of art Department of Painting in 2003. The following year he graduated from Kyoto School for Ceramic Arts, Training Molding Division. Awarded the Kinki Regional Traditional Craft prize (2005, 2007, 2009) and exhibited in the 2010 Kyoto Arts and Crafts rookie exhibition and the Kyoto Crafts Biennale. In 2011 he was awarded in the Japan Traditional Craft Exhibition.



**73. Murata Takuya** 村田匠也 (b. 1982)

Open celadon coloured plate with a indented rim.

36 cm (w) x 7 cm (h).

With original signed box. The glaze contains silver, providing a faint luster.

**74. Inaba Chikako** 稲葉周子 (b. 1974)

White ceramic vase shaped as an upturned folded leaf. 23,5 cm (w) x 16 cm (h).

Inaba was born in Yokohama city, graduated at the design section of the Musashi no Bijutsu Daigaku in 1996 and the Tajimi City Pottery Design Institute in 2001. Currently she works in Otsu, Shiga prefecture.

**75. Inaba Chikako** 稲葉周子 (b. 1974)

White ceramic vase shaped as a folded leaf.

16,5 cm (h) x 37 cm (w).

**76. Takahashi Yūma** 高橋悠真 (b. 1988) and **Matsunaga Keita**

松永圭太 (b. 1986)

Void, 2017. Ceramic object in the shape of a *kaori*-shell. 41cm (w) x 24 cm (d) x 25cm (h).

This work is the product of the co-operation of the two artists whereby Takahashi Yūma provided a lacquer surface finish to the ceramic object by Matsunaga Keita. The technique used for the lacquer surface finish is called *kawari nuri*. This technique originates from the Edo period, when samurai used it to decorate the scabbard of their swords. That is why the technique is also called *saya nuri* (scabbard polishing). In modern times this lacquer technique is used to leave patterns and structures on objects. The technique enables the usages of many different and vibrant colours.

**77. Keita Matsunaga** 松永圭太 (b. 1986)

Wink, 2017. Two separate shell-shaped objects of rough stoneware. 46 cm (w) x 23 cm (d) x 24 cm (h).

Keita Matsunaga, born in 1986, Gifu currently works and lives in Kanazawa. In 2010 he graduated from Meijo University, Aichi, BA Architecture. In 2013 he graduated from the Tajimi City Pottery Design and Technical Center in Gifu with a BA Ceramics. In 2016 he once more followed a BA in Ceramics at the Kanazawa Utatsuyama Kogei Kobo in Ishikawa. Matsunaga has exhibited his work in many solo and group exhibitions all over Japan. With his ceramics he has won many awards, such as the Grand Prix in Toyama in 2013, at the Craft competition in Takaoka, and many others. Matsunaga is inspired by the origins of ceramics and starts his works by observing and listening to his primitive senses. Similarly to Takahashi, he wants to expand the world of ceramics and the functions and materials used.

*Inside back cover*

**Torii Kotondo** 鳥居言人 (1900-1976)

*Make-up.*

Signed *Kotondo ga*, with seal reading *Kotondo*.

Published by Sakai and Kawaguchi in June 1929.

The first edition, numbered 99/200.

Fine impression, colour and condition.





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2. Isoda Koryūsai	Sold	32. Kawase Hasui	Sold	57. Tsuruta Shinsai	Sold
3. Torii Kiyonaga	Sold	33. Oda Kazuma	2200	58. Artist unidentified	1450
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8. Keisai Eisen	7900	38. Hirano Hakuho	Sold	63. Hannya Kankei	Sold
9. Keisai Eisen	7900	39. Ohara Koson	Sold	64. Asahi Seisei	4800
10. Utagawa Kunisada (Toyokuni III)	5200	40. Ohara Koson	Sold	65. Ikeno Shunpō	1950
11. Utagawa Kunisada (Toyokuni III)	Sold	41. Ohara Koson	Sold	66. Nakajima Yasumi I	4800
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20. Kobayashi Kiyochika	4900			75. Inaba Chikako	1250
21. Kobayashi Kiyochika	Sold	<i>Inside back cover</i>		76. Takahashi Yūma and Matsunaga Keita	4800
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50. Miura Meihō	6500
51. Kamisaka Yukichi	Sold
52. Takamitsu	3800
53. Anonymous	Sold
54. Zōhiko	Sold
55. Murata Sōkaku	Sold

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